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ABSTRACT

A course in introduction to the conducting of music groups of voices or instruments is presented. The approach used is a laboratory approach in which pupils will develop skills in score reading, physical gestures, rehearsal techniques, transpositions, voice and instrument ranges. Course objectives include: (1) The pupil will identify all instruments of the band and orchestra by sight and sound; (2) The student will identify various music forms; (3) The student will indicate familiarity with transposition as well as instrumental and vocal tessitura; (4) The student will demonstrate the baton motions for all standard meters; and (5) The student will indicate music interpretation in his conducting. Course content covers the development of performance skills, the expansion of the student's musical repertoire, and the study of transpositions, form, harmony, and theory. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

TE 499 180

MUSIC

INSTRUMENTAL TECHNIQUES

CONDUCTING

6546.5-3

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

MUSIC

INSTRUMENTAL TECHNIQUES

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COURSE NUMBER: 6546.5-3

TE 499 780

Written by Carl Grozan

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Instrumental Techniques--Conducting

II. COURSE NUMBER

5646.5-3

III. COURSE DESCRIPTION

An introduction to the conducting of music groups of voices or instruments. A laboratory approach in which pupils will develop skills in score reading, physical gestures, rehearsal techniques, transpositions, voice and instrument ranges.

IV. COURSE ENROLLMENT GUIDELINES

Pupils entering the conducting course must demonstrate musical skills by <u>any</u> of the following pre-requisites:

A. Two years of theory—harmony

B. Two years of participation in a performing group

C. Demonstration of musicianship through teacher interview and observation

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The pupil will identify all instruments of the band and orchestra by sight and sound. He will identify all choral voices by range and quality.

2. The student will identify various music forms such as:

a. Period form

b. Binary--Two-part song form

c. Ternary--Three-part song form

d. Rondo

e. Sonata Allegro

f. Fugue

g. Theme and variations

3. The student will indicate familiarity with transposition as well as instrumental and vocal tessitura.

4. The student will know all of the standard transpositions and clef signs used in band, orchestra and chorus.

5. The pupil will recognize pitch deviations whenever they occur.

B. Performance

1. The student will demonstrate the baton motions for all standard meters.

2. He will indicate music interpretation in his conducting

by observing the following: tempo and tempo changes, rhythm or pulse, accent, dynamics, style, attacks and releases, and phrasing.

3. The pupil will be able to identify pitch deviations whenever they occur.
4. Ensemble balance between sections is of extreme importance. The conductor will always bear this in mind and suggest necessary adjustments.
5. The student conductor will read from scores, both full and condensed, and will always use correct musical terminology in his leadership of the musical group.
6. The student conductor will always warm up and tune the group properly and should demonstrate this important procedure at every rehearsal.
7. The student will also demonstrate his ability to give preliminary beats, holds, releases, divided beats and the use of the left hand for dynamics and cues.

VI. COURSE CONTENT

A. Development of performance skills

1. The pupil will demonstrate the correct holding of the baton and the proper stance.
2. He will be able to perform standard meter beats.
3. The conductor will demonstrate control of dynamics and balance.
4. The pupil will warm up and properly tune the group.
5. The pupil will correct pitch deviation.
6. He will demonstrate music interpretation through his direction of tempo changes, dynamics, accents, etc.
7. He will be able to cue properly, hold a steady tempo or change it when necessary.
8. He will learn to give preliminary beats, holds, releases, divided beats and demonstrate the use of the left hand for dynamics and cues.

B. The student conductor will continue to expand his musical repertoire through listening to records or tapes of instrumental and vocal ensembles.

C. The pupil will continue his study of transpositions, form, harmony and theory.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

A. Study and listening devices

1. The student will take home scores of the music he is working with for study. Cassettes, tapes or recordings should be used in conjunction with the scores for home study.

2. Appropriate music will be selected for the demonstration of the specific techniques as mentioned in Course Content--Part VI. Suggested selections are:

ORCHESTRA

Bratislava--A. Copland

Divertimento--M. Davenport

Youth Overture--E. Diemer

Russian Sailor's Dance--Gliere

Prologue, Hymn and Dance--Holesovsky

BAND

Promises, Promises--Bacharach-David

Man of LaMancha--arr. Erickson

Symphonic Dance #3--C. Williams

Concert Suite--F. Ashe

Brigadoon--Lerner & Lowe

Brigadier Overture--R. Bowles

Host of Freedom March--King

CHORAL

Now Let Every Tongue Adore Thee--Bach

When Jesus Wept--Billings

Allelulia--W. Boyse

Cantate Domine--Pitoni

Ave Marie--Arcadelt

INSTRUMENTS AND VOICES

These Are the Times--Charles Bryan

God of our Fathers--Traditional (Shawnee Press)

B. The teacher will arrange for the student to conduct school groups or ensembles. Where this is not possible, an ensemble within the class will be organized for conducting practice.

C. Field trips to local concerts will be planned by the teacher or given as an assignment.

VIII. RESOURCES FOR PUPILS

A. Texts, scores, recordings and tapes of suggested materials will be made available for the use of students.

B. Overhead projectors will be used to study scores by the class. Diagrams of beats can also be projected.

C. Local performances by music groups will be posted. Free tickets are sometimes available.

D. Texts for review and study:

Lessons in Music Form--Goetschius (Ditson)

Music Theory Dictionary--W. F. Lee (Hansen)

First Year Music Theory--Laycock-Nordgren (Meredith Publishing Company)

The Modern Conductor--E. Green (Prentiss-Hall)

Conducting Techniques for Beginners and Professionals--Brock and McElheran (Oxford University Press)

A Workbook of the Fundamentals of Music--Reed (Mills)

IX. RESOURCES FOR TEACHERS

A. Workshops and refresher courses in local universities.

b. Professional magazine articles

C. Local professionals or clinicians

D. State Contest student conducting selections for choir, band, and orchestra

E. Texts

Handbook of Conducting--H. Scherchen (Oxford University Press)

The Conductor's Art--C. Bamberger (McGrow-Hill Press)

Time and Winds--F. Fennell (LeBlanc Publications)

Glee Club and Chorus--Van A. Christy (Schirmer)

The Modern Conductor--E. Green (Prentiss-Hall)

Conducting Technique for Beginners and Professionals

Brock and McElheran (Oxford University Press)

(As well as those listed for the students)

X. ASSESSMENT

A. Teacher observation of

1. Physical progress

2. Rehearsal techniques

3. Personality evaluation (observe sense of humor as well as discipline)

4. Cheerful attitude as well as patience

B. An evaluation of musicianship as listed in Course of Study Objectives both written and oral.

C. Video-taping for self-evaluation as well as teacher evaluation.